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ABSTRACT

Three films were produced to serve as instructional aids in teaching the rhythmic gymnastic skills of performing with clubs, balls, and hoops. The content of the films was determined with the aid of specialists in rhythmic gymnastics. To evaluate the films as aids to instruction, 170 women enrolled in elementary physical education courses were randomly assigned to one of two treatment groups: An experimental group which received instruction in rhythmic gymnastics from an instructor with the aid of the films and a control group which received instructions from the same instructor without the aid of the films. At the end of the course of instruction, the students were evaluated on their skills with clubs, balls, and hoops by a panel of five qualified judges. The addition of the films to the regular instruction tended to increase the level of performance with hoops, but did not affect performance with balls or clubs. The films seemed to be an aid primarily in increasing motivation and interest in rhythmic gymnastics and in eliminating much of the trial-and-error learning period for the student, particularly in unfamiliar skills such as hoops. It was concluded that the films would have their greatest value in assisting the inexperienced teacher with a limited background in rhythmic gymnastics. (JY)

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The Wisconsin State Universities Consortium of Research Development

Research Report

AN EXPERIMENT USING THREE FILMS IN RHYTHMICAL GYMNASTICS USING HAND APPARATUS

Mary I. McLellan
Wisconsin State University - La Crosse
La Crosse, Wisconsin

Cooperative Research

Wisconsin State Universities
and the
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FINAL REPORT

WSU-CORD
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Of The
Wisconsin State Universities

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AN EXPERIMENT USING THREE FILMS IN RHYTHMICAL GYMNASTICS USING HAND APPARATUS

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Assistant Professor
Wisconsin State University
LaCrosse, Wisconsin

September 1968

U.S. DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE

Office of Education
Bureau of Research

FINAL REPORT

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Wisconsin State University
LaCrosse, Wisconsin

September 1968

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U.S. DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE

Office of Education
Bureau of Research

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Finally, thanks are extended to the staff of WKBT studios for their guidance and assistance with filming, editing and graphics.

SUMMARY

The purpose of this study was to construct three films in rhythmical gymnastics using hand apparatus, and to investigate the value of these motion picture films as an aid in teaching rhythmical gymnastics using hoops, balls, and clubs.

In determining the content of each film, a questionnaire was constructed and sent to selected specialists in women's gymnastics. From these returns and personal conferences with selected experienced rhythmical gymnastic teachers, an outline treatment was developed which was used as the basis for the shooting script.

Each motion picture was filmed at WKBT Television Studios in La Crosse, Wisconsin with this investigator acting as the technical producer. Four students experienced in rhythmical gymnastics and a retired professor were used as subjects in the films. Piano accompaniment was taped by the investigator and fed into the camera as filming took place. A script was written and taped at the Audio-Visual department prior to filming, and doved into the music tape.

The film content was designed to introduce beginning and intermediate skills in each of the rhythmical gymnastic areas and to show combinations of these skills in various movement sequences. Evaluation and editing took place following each film shooting.

Data was collected on one hundred and seventy college sophomore and junior students registered in gymnastic classes during the second semester of the academic year 1967-68 in the Department of Physical Education for Women at Wisconsin State University, La Crosse. The subjects were classified as beginners as they had never received any formal instruction in rhythmical gymnastics using hand apparatus.

The Control group, or Non-film group, was defined as that group which received instruction in rhythmical gymnastics without the use of films at any time. The Experimental group, or Film group, was defined as that group which used films as a supplement to the regular instruction for each of hoops, balls, and clubs. Both groups received identical instruction from the same instructor. The Experimental group saw each film twice, the second showing just prior to instruction.

Sophomores received two instructional periods per week on each of the rhythmic skills, while the Juniors received only one period of instruction per week. Both groups were tested at the end of each week on a series of three skills; the first week clubs, the second balls, and the third week on hoops. The teaching and testing schedule covered a period of three concentrated weeks. Regular class scheduling did not permit a longer period of time.

The groups were initially from a Table of Random Numbers and on this basis were assumed to be equal in ability. At present, there is no rhythmic ability perception test suitable for equating groups for motor skills.

Nonparametric statistical computations were used throughout the analysis, due to the fact that judges ratings were used to evaluate each performance. Kendall's Coefficient of Concordance was used to determine the reliability of the five judges ratings, and the Kruskal-Wallis One-Way Analysis of Variance by Ranks (W) was used to determine if any differences existed between the Control and Experimental groups, and between the Sophomore and Junior classes.

In the final analysis, the addition of films to the regular instruction methods, appeared to increase the development of skill learning for rhythmical gymnastics using hoops primarily. These results may be due to the fact that the instruction in hoops was last in the series and originally the most unfamiliar in this country. Also, by the third week of instruction using films, the students were becoming more familiar with the films and the movements required generally in rhythmical gymnastics.

INTRODUCTION

BACKGROUND

The educational film plays an important role in the education of our young people today. Films presenting a wide range of subjects are available to teachers either as a free service or for a nominal fee. Teachers use films in a variety of ways and for a variety of educational purposes; to communicate information, to change attitudes, to develop skills, to whet interest, or to raise problems. In many areas they are used to test the ability of students. The purpose of the following background information is to determine the value of the motion picture as an aid in teaching of physical education skills and knowledges, through an extensive review of the research literature.

Investigations have repeatedly shown that motion pictures are of greatest value in learning situations where it is necessary to grasp the nature of movement. (1:62). Because of this it is only natural that the physical education profession has long been interested in the effects of films on the learning of motor activities. (4). Adams (1) in an early reference on the use of motion pictures in physical education says the motion picture makes it possible to give continuous, tireless, correct demonstration and also to slow down performance for analysis.

A summary of Adams' (1) suggestions for using motion pictures includes: 1/ slow-motion, stop-action and repeated showings allow for analysis, imitation and best learning, 2/ best methods include the use of films, demonstrations and verbalizations combined, 3/ the motion picture is an ideal medium for presenting the whole skill and showing its integrated parts in a rhythmic pattern, 4/ films make possible consistent and repeated demonstrations by experts which approach a flawless standard performance, 5/ viewing of movies of performance encourage self-instruction by students, and motivate him to greater interest, 6/ movies serve as a good review and allow the teacher to be free to work with individuals, 7/ movies should be previewed by the teacher and planned within the course sequence for their most effective use in the learning situation. 8/ actual practice should follow the showing of the movies as quickly as possible.

Ragsdale (39) reported the results of several studies comparing the relative effectiveness of visual demonstrations and verbal descriptions. He found generally demonstrations were most helpful in the early stages of learning and that verbalization was more helpful in the later stages. Since then many research studies have been completed to measure the specific effects of visual aids on skill learning. (3,6,8,10,23,24,26,31,43,46,47).

The findings from these studies indicate specificity of results with regard to the use of these aids. Factors which seem to affect the results obtained in such studies appear to be the age of students, skill level, stage in learning, type, duration and repetition of exposure

to the aids, and the type of movement skill. In most cases, learning did result when films or aids were used. However, it is in the results of the most specific findings of method and comparisons of different demonstration techniques that it is difficult to draw generalizations. The one finding that does seem to be consistent throughout the studies was that the use of visual aids was a motivating factor and did increase the students' interest in improving their skills.

Recently several motion pictures and loop films have been developed for use by the teacher rather than the student. (3,9,12,21, 24,35,36,48). Most of these producers have included within the film the features of slow and regular motion, stop-motion, correct form and common errors for the teacher's analysis and understanding. (3,9,12, 21,24,48). Kretchmar (28) said that it was evident that one important function of the teacher of physical education was the observation and analysis of sport performance. He further stated:

> Clearly, knowing how to observe is important and clearly, too, the ability to observe is sufficiently independent of other performance abilities to require special treatment in its own right, if physical education teachers are to be well prepared. (28: p.242).

Films have been used to teach large audiences and have been successful. Though films are impersonal, the element of human control is still of primary importance. Hoban and van Ormer repeated that, "some suitable instructional films may be more effective in the instructional process than poor instructors, and at least as effective as average instructors." (20: 6-13). The success of films as teaching aids depends then upon the human element, the teacher who understands and uses the films well as teaching tools.

RATIONALE

The current revival of interest in gymnastics for women has caused distress among some physical educators. Their lack of training and knowledge in this area prohibits the use of one of our more conventional training methods, that of demonstration by the teacher. This suggests a definite need for some type of supplemental aid. It would seem, therefore, that some form of visual aid, which would present rhythmical gymnastics in action, would be a valuable supplement to the instructional materials presently available in this area.

The task of the instructor in a teacher training institution is a difficult one. The opportunities for observation in other sports methods classes are few. The background of the student is often limited, making it difficult to present opportunities for students to observe others. The same is true of a typical high school teacher,

who by circumstance, is often expected to be an expert in all phases of physical education, without having had the opportunity to experience each facet in her training program. This double strengthens the need for an instructional aid.

The student must practice diligently if she is to become proficient in rhythmical gymnastics activities. If she practices with little or no supervision, the experience offers little opportunity for advancement. To encourage learning correctly, the needs of time and correct analysis could be met through the use of films. Many films have been produced as aids in teaching sports skills, but none have been done specifically for the selected rhythmical gymnastic skills proposed in this study.

STATEMENT OF THE PROBLEM

The purpose of this study was to develop three films which will have value as instructional aids in the teaching of rhythmical gymnastics for women, and to test their significance.

The Control Group, or conventional instruction group, was defined as that group which received rhythmical gymnastic instruction without the aid of films. The Experimental Group, was defined as that group which saw films in addition to the regular instruction. Both groups received instruction from identical lesson plans.

For the purposes of this study, a beginner was defined as a student who had never received any formal instruction in rhythmical gymnastics using clubs, balls or hoops.

HYPOTHESES

The main hypothesis of this study was to determine if any differences existed in learning rhythmical gymnastics skills between the group using films as an aid to instruction and the group using the more conventional method of instruction.

The number of qualified gymnastic teachers in the United States needs to be sharply increased to adequately handle the increased interest in all facets of women's gymnastics. The visual medium provides a means by which the time spent by the qualified instructor in training other teachers can be greatly reduced. It is hoped that through this study, (1) standardization of instruction will develop throughout the country and (2) improvement of knowledge and skill will develop in teachers who are not accessible to personal instruction, but who will be encouraged through the use of such a series of films.

METHODS

FILM CONTENT

The content of each proposed film was decided by the writer through literary investigations and observance of individual teachers during workshop sessions. It was decided to include a clear presentation of beginning and intermediate skills and combinations of skills, which could be used at either the high school or college level in a class of rhythmical gymnastics, or as part of a regular gymnastic program. It was further decided to include some common errors, but these were kept to a minimum so as to emphasize the correct movements primarily.

During the early stages of planning for the development of these films, two other sources were studied for ideas. First, existing films were reviewed and none were found relating directly to rhythmical gymnastics using balls, hoops and clubs. Secondly, a content check list was developed and submitted to 40 experts for their response. A copy of this check list, accompanying letter, and a list of respondees are included in the appendix of this study. The respondees were physical education teachers and consultants in the field of women's gymnastics. The respondees were asked to indicate which skills listed they thought should be included in the films. Twenty-six experts responded to the check list as directed. The responses are tallied in the appendix.

The final selection of skills to be included was based primarily on the responses to the check list, and on the basis of the skill level of the student performers in the films. In addition to the main content of individual skills, it was decided to include introductory scenes and group performances to enhance the continuity and completeness of each film.

It was decided to eliminate the film on ropes from the series primarily because of insufficient funds. The type of activity done with ropes seemed limited and did not fit in with the desired type of flowing movements exhibited in the ball and hoop films. Evaluation forms from specialists in the field further indicated a lack of suitable material for the rope film. On this basis, this investigator decided to study the problem further at a later time.

MUSIC SELECTION

A noted Canadian pianist, with many years experience in playing for women's gymnastic classes was selected to compose the musical accompaniment for the skills in the films. Improvizations were used entirely, with the exception of one number, as the expense involved in obtaining copyright permission was too great. Letters were written to 15 copyright companies, and only one returned offering free use of the music. It was decided to use this piece for the sole numbers in two of the films, but to use improvizations for the remainder of the films.

The music was improvized by the accompanist and this investigator working together during three lengthy practice sessions. Due to professional obligations, the accompanist was unable to be present at the filming sessions, so the music was taped and fed into the camera as the filming took place. This presented an added burden on the performers in each film, as the speed of the music could not be controlled and each performer had to keep in time with the music, instead of the music following the natural movements of the performer. With this problem in mind, the investigator attempted as much as possible, to select the proper speed at the time of the original taping.

SELECTION OF PERFORMERS

Two college students, with experience in gymnastic performance and competition were selected for two of the films. Each girl was a member of the Wisconsin State University Women's Gymnastic Club and had experience in performing with balls and hoops. The introductory sequence and the small group number added two other members from the same club. The third film was developed primarily to be performed by Hans Reuter, professor emeritus, Wisconsin State University, La Crosse. Mr. Reuter, as his father before him, was active in the Turners for years in the State of Wisconsin and had taught gymnastics at La Crosse for many years before his retirement. The club swinging film, then became somewhat of an historical document for the school.

After selection of the performers was completed, regular practice sessions were set up for each film. Approximately twenty practice sessions were sompleted before filming was started, seven or eight for each film, of about 1-2 hours in length.

FILMING AND EDITING PROCESS

The WKBT Television studios were contacted early in the fall, and arrangements were made for filming at three different times during January, February and March. The purpose of the film and preliminary content ideas were discussed and accepted at this first meeting. Decisions were made concerning dress, makeup, background and set and camera angles prior to the first filming session.

An Auricon Pro 600 special camera was used with 16mm Reversal B-wind film. The music was doved in from a G.E. Stereo Tape recorder as the filming took place. Speakers were set up so each performer could hear the music during the filming. The use of a variety of camera angles was somewhat limited, as only one camera was available.

Following the review of literature and the receipt of the check list responses, a script was developed and taped at the Audio-Visual center. This was then inserted in the music tape for ease of filming.

The original viewing of the total unedited films was made by the writer as soon as each was available from the printing room. At each of these sessions, selection of scenes for the final editing was made. Each film was previewed by selected members of the women's physical education staff and the performers, and their suggestions were included in the final analysis.

Final editing was done by the photographer and this investigator and the titles and graphics were added.

TEACHING GUIDE

A teaching guide was developed to accompany each film. The guide contained: (1) film source, purpose, audience and content, (2) some details of film production, (3) reasons for film format, (4) listing of types of movements included, (5) suggestions for best use of the film, (6) re-emphasis of the importance of the positive approach to teaching and (7) a bibliography.

METHOD OF ANALYSIS

Film Content

Following the initial editing of the first film, a preview session was planned and University staff members from the departments of physical education, mass communications and audio-visual productions were invited to attend. Constructive criticisms resulted, which were noted by the investigator for the future film sessions. This proved to be a most satisfying method of analysis, and the same procedure was followed for each film.

Statistical Procedure

Subjects

The subjects for this study were 170 women sophomore and junior physical education majors presently enrolled at Wisconsin State University, La Crosse. Subjects were classified as beginners who had had no previous formal instruction in rhythmical gymnastics using hand apparatus. Subjects were eliminated from the study on the basis of previous experience and inability to attend any practice or testing sessions.

Initially, students were informed by this investigator of their participation in this study, and a schedule of lessons and testing was given to each member of the group. Each student was graded during the skill testing sessions by this investigator as part of the regular gymnastic requirement, thus each student was given the opportunity to be equally motivated to perform as well as possible.

Equating Procedures

Following a detailed study of existing literature, it was decided by this investigator that no valid rhythmical perception test existed which would equate students for this type of activity. Students were then divided into two groups. Experimental and Control, using a table of random numbers, and then assigned to a regular class time. All classes were taught by this investigator, in the same gymnasium the same time each week. Sophomores received two lessons per week of one hour's duration while the juniors received only one lesson per week of two hours in length. (See schedule, **Appendix** p. 21)

Procedure

An outline of the course content and training progression for use in all classes was devised by the investigator. Appropriate musical selections from the film were taped and used for teaching. Both groups were taught by the investigator, the Control group without the use of film, and the Experimental group with the use of film. The films were shown in entirety to the Experimental group the week prior to the week of instruction. Each film was previewed a second time by this same group just prior to instruction, so activity followed immediately following the second showing. No regular practice sessions were set up, but students were allowed to practice 15 minutes prior to testing. This served more as a warmup period, necessary to correct body functioning.

The teaching progression followed closely with the presentation of skills in the film. Students were taught 10 to 12 different skills, including the three skills on which they were to be tested. Limited time for practice was included in each lesson.

Students were tested each Friday at two different prearranged times and were permitted to sign up for the session which offered the greatest convenience to them. Once assigned, they attended the same testing session throughout the entire study. If a student missed one of the three testing sessions, she was eliminated from the study. Approximately 30 students were lost during the course of the study for this reason.

Collection of Data

Raw scores were collected for 170 participants. Each student was rated by a panel of five judges on a 7 point scale, while performing a battery of three tests in each of the clubs, balls, and hoops. These scores were tabulated on a score sheet. The judges were given instruction sheets and rating scale by the investigator (see appendix p. 22) and were introduced to the skill tests prior to the judging session. Opportunity for questions and discussion in an attempt to clarify each specific movement. The judges rated each individual independently, and were not informed as to which participants were in the Control or Experimental groups.

Statistical Treatment of the Data

The statistical treatment was as follows:

1) Evel's correlation between judges ratings was computed to determine whether or not there was a high correlation between judges. This parametric statistic proved to be unreliable as there was no evidence that each judge's rating was equal. For this reason, this statistical method was discarded, and non-parametric statistical procedures were used.

Non-Parametric Procedure:

1) Scores were summed and ranked
2) Kendall's Coefficient of Concordance was computed to determine reliability of judge's ratings.
3) Kruskal-Wallis One-Way Analysis by Ranks was computed
   a) to determine whether there was any difference between the Control and Experimental groups on each of test 1, test 2, test 3, and for the total battery of tests.
4) b) to determine if any differences existed between Sophomore and Junior students, one having instruction twice per week for a single period, and the other once a week for a double period.

ANALYSIS OF DATA

In reporting scores and comparing results of the two groups in rhythmical gymnastics, both groups were assumed to be equal in ability as each individual was selected for a group by means of a Table of Random Numbers.[1] The procedures followed for each group were identical, with the exception that the Experimental group used films as an aid to instruction, and the Control group did not use the films. Both groups received identical instruction from the investigator.

Estimation of the Reliability of Ratings

Ebel's Correlation[2]

This computation yielded correlations ranging from .5326 to .7713, which were not sufficiently high to validate remaining in parametric statistical procedures. The investigator predetermined a coefficient of .90 or better to be reliable for predictive purposes. The meaningfulness of the results of a parametric test depend on the validity of the assumptions about the parameters of the population from which the research cample was drawn; that is, the scores must be normally distributed and the measures must be truly quantitative. Because judges ratings were used to evaluate performance, it was felt that a parametric statistic was unreliable in this study. These data are summarized on Table I.

Kendall's Coefficient of Concordance[3]

Next, a nonparametric measure, Kendall's Coefficient of Concordance was computed to determine the reliability of judges ratings. These data are summarized on Table II. According to Siegel p. 236-237, and reference to Table C of Appendix, the obtained values of chi square and W far exceed those shown for the .05 level of significance for df=N-1=169, therefore the null hypothesis that the rankings are unrelated was rejected at the .05 level of significance. In fact, we found that $\chi^2 \geq 345.2$ with df = 169 has probability of occurance under H_o of $p < .001$. It was concluded with considerable assurance that the agreement among the five judges was higher than it would be by chance.

[1] Ray, William S. Statistics in Psychological Research, pp. 232-235.

[2] Linquist, Design and Analysis of Experiments in Psychology and Education. p. 361

[3] Siegel, Sidney NonParamatric Statistics: Series in Psychology, McGraw-Hill Book Co., New York, 1956 pp. 229-239.

TABLE I

Ebel's Correlation

Estimation of the Reliability of Raters for each test in the Control and Experimental groups combined.

	HOOPS	BALLS	CLUBS
Skill I	.6184	.5326	.7083
Skill II	.7713	.7060	.7075
Skill III	.7357	.7355	.6644

TABLE II

Kendall's Coefficient of Concordance (W) between Five Judges for each Test for Experimental and Control Groups Combined.

TEST	HOOPS W	HOOPS Chi Square	BALLS W	BALLS Chi Square	CLUBS W	CLUBS Chi Square
Test I	.4191	354.2171	.5216	440.7650	.4755	401.8474
Test II	.4880	412.3839	.4670	394.6814	.4718	398.6853
Test III	.5208	440.1527	.5154	435.5864	.4369	369.2310

For N=30, $x^2 \geq 59.70$ occurs for p of .001

Estimation of Significance of Differences

Kruskal-Wallis One-Way Analysis of Variance by Ranks[1]

The following computations were completed to determine if differences, should they exist, were due to significant population differences or whether they merely represented chance variations such as are to be expected among random samples from the same population.

In order to avoid making assumptions concerning normality and homogenity, it was decided to use a k independent sample test to determine if any differences existed between the two groups. The null hypothesis (H_o) was assumed; that is there was no difference in the performance of skill between the group using the films (Experimental Group) and the group not using films (Control Group). The region of rejection was set at all values of H which are so large that the probability associated with their occurance under H_o for df=k-1=1 is equal to or less than α =.05.

Each test was computed separately and as a battery for both groups, with an additional test to determine differences, if any, between Sophomore and Junior groups. These data are summarized on Table III.

According to Table C (Siegel p. 249) where df = k-1 = 1, to be significant at the .05 level, $p \geq 3.84$. These tests which proved significant were indicated below Table III.

[1]Siegel, Sidney NonParametric Statistics p. 189

TABLE III

Kruskal-Wallis One-Way Analysis of Variance by Ranks between Experimental and Control Groups and Between Sophomore and Junior Groups for Individual Tests and Battery of Tests

Test	HOOPS		BALLS		CLUBS	
	E/C	S/J	E/C	S/J	E/C	S/J
Test I	0.2971	3.9040*	0.9745	0.8393	0.7921	0.0195
Test II	3.8924*	2.4135	0.0499	0.0485	0.0465	3.1722+
Test III	4.3503*	3.7334+	0.1483	0.3941	0.1296	2.1046
Battery	2.8114+	4.2435*	0.0351	0.1983	0.1732	1.4061

* Significant at the .05 level of confidence (df=k-1 = 1)

\+ Significant at the .10 level of confidence (df=k-1 = 1)

CONCLUSIONS

Within the limits of this study, the following conclusions were drawn:

1. The agreement between the five judges, as determined by Kendall's Coefficient of Concordance, appeared to be substantially high for predictive purposes.

2. The addition of films to the regular instruction period, tended to improve skill level of performance for the hoop series.

3. The addition of films for the ball and club series did not prove to be significant.

NOTE: Final conclusions and contributing factors will be available in the final dissertation through the University of Iowa, September, 1969.

APPENDIX

ORIGINAL LETTER REQUESTING NAMES OF EXPERTS

Wittich Hall
Wisconsin State University
La Crosse, Wisconsin 54601
December 15, 1967

Dear _____:

I have undertaken a project to develop four films in rhythmical gymnastics to be used as a teaching aid by the physical education teacher who is inexperienced in this area. Four films to be developed are: Rhythmical Gymnastics Using Hoops; Rhythmical Gymnastics Using Balls; Rhythmical Gymnastics Using Ropes; and Rhythmical Gymnastics Using Clubs.

Each proposed film will include a clear presentation of beginning and intermediate skills and combinations of skills, which may be used at either the high school or college level in a course in rhythmical gymnastics, or as part of a regular gymnastic program. Some of the basic common errors will be included, but for the most part the skills will be presented using the correct movements. With these features on film, a person preparing to teach rhythmical gymnastics could shorten the time necessary to become familiar with the basic movements.

It has been my experience, as the person in charge of all gymnastics classes at Wisconsin State University, La Crosse, that many times teachers with little experience in the field of rhythmical gymnastics must be assigned to the teaching of this important activity. As a result many requests for in-service training have taken much time and energy of the qualified instructor.

I am now in the process of contacting qualified persons with experience in the teaching of rhythmical gymnastics using hand apparatus to assist me with the evaluation of skills which should be included in each of these films. I have contacted you for two reasons. First, would you respond to the enclosed check list to determine film content? Second, could you suggest other qualified persons I could contact for the same purpose? These persons should be teachers with some experience in some or all of the above rhythmical gymnastic skills.

I would appreciate receiving your reply as soon as possible, as the filming will be done early in January.

Sincerely,

Mary I. McLellan
Assistant Professor
School of Health, Recreation, and
Physical Education

LETTER SENT TO EXPERTS
(accompanied by check lists)

Wittich Hall
Wisconsin State University
La Crosse, Wisconsin 54601
December 15, 1967

Dear _____:

I have undertaken a project to develop four films in rhythmical gymnastics to be used as an educational tool by the physical education teacher.

Rhythmical Gymnastics Using Hoops
Rhythmical Gymnastics Using Ropes
Rhythmical Gymnastics Using Balls
Rhythmical Gymnastics Using Clubs

Miss _____ suggested your name as a person well qualified to help answer the question, "What are the basic skills and combinations of skills that should be included in the _____ film?" I would like to ask your help with the project by completing the enclosed check list.

If it is possible for you to participate, please return the check sheet to me by January 20, 1968.

I believe the final project will be a valuable aid to the teaching of rhythmical gymnastics.

Sincerely,

Mary I. McLellan
Assistant Professor
School of Health, Recreation, and
Physical Education

NAMES OF EXPERTS RESPONDING TO QUESTIONNAIRE

Ernestine Carter

Jackie Upheus

Mary Cave

Madeleine Lundin

Peggy Steig

Marina Van De Mere

Francis McGill

Rose Hill

Carolyn Bowers

Ida Hinz

Bonnie Bensen

Emogene Nelson

Kay Carter

Mary Mero

Jeralyn Flack

Mary Dickman

Rita Carey

Nancy Lynch

Mr. Mueller

Barbara Sanborn

Helen Ricker

Julie Brown

Lou Anne Letheren

Sharon Greene

Rudolph L. Memmel

Ann Thomas

PHYTHMICAL GYMNASTICS TEACHING & TESTING SCHEDULE

Testing will take place in regular gymnastic class meetings at Wisconsin State University, La Crosse. All sophomores will be tested and taught together, and all juniors will be taught and tested together. One week will be given to each of the clubs, balls, and hoops, with the test being administrated at the end of each successive week.

Date	Sec.	Group	Lesson Content	Level	Skill Test
Mon. Apr. 29	1 & 3	Control	Clubs I	Soph	Friday,
Tues. Apr. 30	2 & 4	Expt"l	Clubs I (film)	Soph	May 3
Wed. May 1	1 & 3	Control	Clubs II	Soph	8-10 a.m.
Thurs. May 2	2 & 4	Expt'l	Clubs II (film)	Soph	
Mon. Apr. 29	I	Control	Clubs	Junior	Friday,
Tues. Apr. 30	II	Expt'l	Clubs (film)	Junior	May 3
Wed. May 1	III	Control	Clubs	Junior	2 - 4 p.m.
Thurs. May 2	IV	Expt'l	Clubs (film)	Junior	
Mon. May 6	1 & 3	Control	Balls I	Soph	Friday
Tues, May 7	2 & 4	Expt'l (film)	Balls I (Film	Soph	May 10
Wed. May 8	1 & 3	Control	Balls II	Soph	8 - 10 a.m.
Thurs. May 9	2 & 4	Expt'l	Balls II (film)	Soph	
Mon. May 6	I	Control	Balls	Junior	Friday
Tues. May 7	II	Expt'l	Balls (film)	Junior	May 10
Wed. May 8	III	Control	Balls	Junior	2 - 4 p.m.
Thurs. May 9	IV	Expt'l	Balls (film)	Junior	
Mon. May 13	1 & 3	Control	Hoops I	Soph	Friday
Tues. May 14	2 & 4	Expt'l	Hoops I (film)	Soph	May 17
Wed. May 15	1 & 3	Control	Hoops II	Soph	8 - 10 a.m.
Thurs. May 16	2 & 4	Expt'l	Hoops II (film)	Soph	
Mon. May 13	I	Control	Hoops	Junior	Friday
Tues. May 14	II	Expt'l	Hoops (Film)	Junior	May 17
Wed. May 15	III	Control	Hoops	Junior	2 - 4 p.m.
Thurs. May 16	IV	Expt'l	Hoops (film)	Junior	

Judges: Dr. Ernest Gershon
Dr. Jean Foss
Miss Anna Thomas
Miss Gayle Wulk
Miss Nancy Krattiger

Administrator of test: Miss Mary McLellan

LETTER SENT TO JUDGES PRIOR
TO TESTING

Wittich Hall
March 20, 1968

To: _____

From: Mary I. McLellan

Re: Judging Rhythmical Gymnastics

Since talking informally with many of you, the final dates have been set for testing in rhythmical gymnastics, as part of my PhD dissertation. These dates are as follows:

Friday, May 3rd	8 a.m. to 10 a.m.	Club Swinging
	2 p.m. - 4 p.m.	Gymnastics gym (Wittich)
Friday, May 10th	8 a.m. - 10 a.m.	Ball gymnastics
	2 p.m. - 4 p.m.	Gymnastics gym (Wittich)
Friday, May 17th	8 a.m. - 10 a.m.	Hoop gymnastics
	2 p.m. - 4 p.m.	Gymnastics gym (Wittich)

If there is any time that you cannot be present, please inform me immediately in writing.

The procedure for judging will be as follows: Each skill to be tested or rated, will be performed for the judges prior to the actual judging. This is to set up standards for all the judges. Each skill will be rated on a 7 point scale, with 7 the best and 1 the poorest. Zero (0) will be given if a student cannot do the skill at all. Each judge will receive a sheet with the student's name and number, and will place the rating on this sheet for each skill. Three skills will be judged for each student each session. In order to meet time deadlines, we will judge three students at a time. Half of the students being judged will be taught the skills by the instructor, the other half will be taught with the aid of films which have been developed for this purpose. The judges will not know which students were in which group (control or experimental). Please make no effort to find this out from the students, as this would put bias into your judging. Each judge will rate the student's performance independently, having no discussion with any other judge. Please bring a clip board and pencil with you to each session.

If at all possible, please arrive a little in advance each Friday, so we will be able to start promptly. Thank you for your interest and help.

Rating scale:
7 - excellent performance
6 - very good, lacking in complete flow of movement
5 - good
4 - average, technically correct, incomplete movements
3 - fair, technically incorrect
2 - poor, lacking in rhythmical ability
1 - very poor, lacking in form & rhythmical ability
0 - unable to perform skill at all

RHYTHMICAL GYMNASTICS USING CLUBS

CHECK LIST FOR FILM CONTENT

INSTRUCTIONS: Please consider all the skills or movements listed below and indicate accordingly which ones you feel should be included in the proposed educational films.

Mark with a "1" those skills which you feel are absolutely essential.
Mark with a "2" those skills which you feel should be included.
Mark with a "3" those skills which you feel should be included if time permits.
Mark with a "4" those skills which you feel should not be included.

SKILLS	CHECK LIST			
	"1"	"2"	"3"	"4"
I. Pendulum swing				
A. Slow motion	2		2	
B. Side to side, regular speed	1	1		
C. Forward and back	1	1		
1. One hand			2	
2. Alternate hands		2		
II. Pendulum swing with tip up	2			
A. Slow motion showing hand position	2			
B. Outward swing	2			
1. Slow motion	1		1	
2. Regular speed	1	1		
C. Inward swing	2			
1. Slow motion	1		1	
2. Regular speed	1	1		
D. Double Outward	2			

CLUBS

SKILLS			CHECK LIST "1"	"2"	"3"	"4"
II.	E.	Double inward	1	1		
	F.	Double to one side		2		
	G.	Short series without returning to starting position (four of each of above)	2			
III.	Arm Circles		2			
	A.	Outward circle (slow motion close-up showing palm position)		2		
	B.	Single outward	1	1		
	C.	Single inward	1	1		
	D.	Double outward	1	1		
	E.	Double inward	1	1		
	F.	Forward		1	1	
	G.	Backward		1	1	
	H.	Double to one side	1	1		
	I.	Arm circle series	2			
IV.	Forearm circles		2			
	A.	Slow motion showing grip	1	1		
	B.	Single outward	1	1		
	C.	Single inward	1	1		
	D.	Double outward	1	1		
	E.	Double inward	1	1		
	F.	Double both to one side	1	1		

CLUBS

SKILLS	CHECK LIST "1"	"2"	"3"	"4"
G. Double beside body	1	1		
H. Forward		1	1	
I. Backward		1	1	
V. Combination series				
A. Arm and forearm circles	2			
VI. Hand circles				
A. Front of thigh	1	1		
B. Front of chest	1	1		
C. Rear of arm (arm extended sideways)	1	1		
D. Front of arm (arm extended sideways)	1	1		
E. Rear of shoulders		2		
F. Rear of hips		2		
G. Horizontal single	1	1		
H. Horizontal double	1	1		
I. Outward	1	2		
J. Inward	1	1		
K. Double to one side	1	1		
VII. Combination swing				
A. Arm and hand circles	2			

CLUBS

SKILLS	CHECK LIST "1"	"2"	"3"	"4"
VIII. Figure eight	1	1		
A. Single	1	1		
B. Double	1	1		
C. Both to one side		1		
D. Double Outward	1	1		
E. Double inward	1	1		
F. Single alternate	1	1		
IX. Wave		1	1	
X. Snake		1	1	
XI. Simple series		2		
XII. EXHIBITION SWING (showing all skills in film)		2		

PLEASE INDICATE ANY ADDITIONS OR CHANGES BELOW OR ON BACK OF SHEET. THANK YOU.

RHYTHMICAL GYMNASTICS USING BALLS

CHECK LIST FOR FILM CONTENT

INSTRUCTIONS: Please consider all the skills or movements listed below and indicate accordingly which ones you feel should be included in the proposed educational films.

Mark with a "1" those skills which you feel are absolutely essential.
Mark with a "2" those skills which you feel should be included.
Mark with a "3" those skills which you feel should be included if time permits.
Mark with a "4" those skills which you feel should not be included.

SKILLS		CHECK LIST			
		"1"	"2"	"3"	"4"
I. A.	Two-hand bounce	7	1	1	1
B.	Two-hand throw	6	2	1	1
C.	Combined bounce and throw	8	1	1	
D.	One-hand bounce-varying speeds	9	1		
E.	One-hand bounce and throw to side of body	6	5	2	
F.	Cross-catch throw	6	2	1	
G.	Combined simple series	8	1	1	
II. A.	Single forward swing	7	2	1	
B.	Single forward swing alternate hands	8	2		
C.	Single forward throw and catch	8	2		
D.	Alternate forward throw and catch	8	2		
E.	Single forward and backward toss and catch	6	3	1	
F.	Toss under extended arm	4	4	2	

BALLS

SKILLS		CHECK LIST			
		"1"	"2"	"3"	"4"
	G. Arm circle toss and catch	6	4		
	H. Simple series	8	1	1	
III.	A. Cross body swing	7	3		
	B. Cross body bounce and catch	6	4		
	C. Cross body toss and catch	6	4		
	D. Half circle toss and catch	4	6		
	E. Center body toss and catch	4	6		
	F. Shoulder rotation toss and catch	4	4	2	
	G. Simple series	6	3	1	
IV.	A. Inward circle, toss and catch	4	6		
	B. Outward circle, toss and catch	4	6		
	C. Full circle, toss and catch	6	4		
	D. Bounce with grapevine step	6	3	1	
	E. Body wave with swing	6	4		
	F. Spiral	4	4	1	
	G. Throw behind shoulder toss	4	3	3	
	H. Simple series	5	3	1	
V.	A. Waltz run with single ball toss and catch	6	4		
	B. Waltz run with alternate toss and catch	6	4		
	C. Three-step turn	7	2	1	

BALLS

SKILLS	CHECK LIST "1"	"2"	"3"	"4"
VI. Partner skills				
A. Bounce to self and bounce pass to partner	5	3	2	
B. Throw to self and throw to partner	6	2	2	
C. Arm circle and bounce to partner	5	3	2	
D. Arm circle and pass to partner	5	3	1	
VII. EXHIBITION SERIES (small group)	7	3		

PLEASE INDICATE ANY ADDITIONS OR CHANGES BELOW. THANK YOU.

A. Rolling Movements

B. Sitting, kneeling, lying positions

C. More locomotor movements

RHYTHMICAL GYMNASTICS USING HOOPS

CHECK LIST FOR FILM CONTENT

INSTRUCTIONS: Please consider all the skills or movements listed below and indicate accordingly which ones you feel should be included in the proposed educational films.

Mark with a "1" those skills which you feel are absolutely essential.
Mark with a "2" those skills which you feel should be included.
Mark with a "3" those skills which you feel should be included if time permits.
Mark with a "4" those skills which you feel should not be included.

SKILLS			CHECK LIST "1"	"2"	"3"	"4"
I.	A.	Single forward and backward swing	5	1		
	B.	Alternate forward and backward swing	6			
	C.	Alternate forward and backward swing with ballet point	4	2		
	D.	Forward and backward swing with back arch	4	1	1	
	E.	Single forward and backward toss and catch	5	1		
	F.	Alternate forward and backward toss and catch	5	1		
	G.	Simple series	3	3		
II.	A.	Double jump forward	3		2	
	B.	Double jump backward	2	1	2	
	C.	Double jump alternate feet with leg swing forward	2	2	1	
	D.	Single jump forward	3	1	1	
	E.	Step-hop, step-hop, hop and lift	3	3		

HOOPS

SKILLS			CHECK LIST			
			"1"	"2"	"3"	"4"
	F.	Leap with back foot bent	1	1	3	
	G.	Simple series	2	3		
III.	A.	Swing and lean	6			
	B.	Single outward circle in front of body	5	1		
	C.	Single inward circle in front of body	5	1		
	D.	Single outward circles changing hands	4		1	
	E.	Single inward circles changing hands	4		1	1
	F.	Single circle behind body changing hands	3	2	1	
	G.	Circle in front of head	1	3	1	
	H.	Double circles in front of body	3	1	2	
	I.	Triple circles in front of body	3		2	1
	J.	Simple series	4	2		
IV.	A.	Backward swing with body wave	6			
	B.	Swing and lean	4	1		
	C.	Front and back circles and toss behind body	3	3		
	D.	Circle and toss to front	3	1	2	
	E.	Circle front, back and change	3	2	1	
	F.	Circle low, high, low with slide step	2	3	1	
	G.	Figure eight backward	2	2	1	1

HOOPS

SKILLS			CHECK LIST			
			"1"	"2"	"3"	"4"
IV.	H.	Figure eight sideward	3	1	2	
	I.	Simple series	3	1	1	
V.	A.	EXHIBITION GROUP ROUTINE (showing a variety of beginning and intermediate skills)	4	2		

PLEASE INDICATE ANY ADDITIONS OR CHANGES BELOW. THANK YOU.

A. Double and triple circles

B. Double partner skills

C. Jumps, hops in & out of hoop on floor

SCRIPT - RHYTHMICAL GYMNASTICS USING CLUBS

RHYTHMICAL GYMNASTICS USING INDIAN CLUBS

Title:

Rhythmical Gymnastics
Using Indian Clubs

(dissolve)

Featuring:
Mr. Hans Reuter
Professor Emeritus
Wisconsin State University
La Crosse, Wisconsin

(dissolve)

Free Swing
Demonstration

The club is the oldest of the hand apparatus used in rhythmical gymnastics. Club routines had their start in gymnastics demonstration by the Sokols in Czechoslovakia, and since then have been used extensively by the Turnvereines in this country. With the increased emphasis on rhythmical gymnastics in our school physical education programs, club swinging is again becoming very popular. Where large numbers of students must be accomodated in a limited space, rhythmical activities using clubs can be a valuable contribution to the total well being of the individual as well as adding new interest and fun to the physical education program.

When practicing the following skills, it must be remembered that little muscular effort is used. Rather the natural laws of gravity and centrifugal force will create the movements which must flow smoothly and continuously one from the other. Each movement must originate from the center of the body, creating the totality of movement so essential in rhythmical gymnastic movements.

In this film, we will present a variety of movements and combinations of movements in a progressive sequence suitable for a beginning class of students in rhythmical gymnastics.

(dissolve)

Close up - grip

(dissolve)

The club is held with the knob of the club at the heel of the hand, with the index finger somewhat extended in the neck of the club. In the starting position, the clubs are held vertical near the shoulders.

PENDULUM SWING

(fade in)

a. Slow Motion

The simplest exercise is the pendulum swing. In slow motion, the swing is initiated from the shoulder in an outward direction. For the inward pendulum swing, the initial movement swings toward the center of the body first.

b. Single outward
Single inward

Now with the music, the single outward pendulum swing, followed by the single inward pendulum swing.

c. Double outward
Double inward

This same exercise is now shown using two arms. The double outward pendulum swing and the double inward pendulum swing.

d. Double arm pendulum swing

One side
Other side

In the double arm pendulum swing to one side, both arms swing to the same side simultaneously.

e. Forward and Backward Swing

(dissolve)

The pendulum swing can also be done with a forward and backward swing. Each movement still initiates from the shoulder.

II. PENDULUM SWING WITH TIP UP

(fade in)

a. Slow Motion

(shot on hand)

In executing the tip up, the performer must press his fingers on the knob of the club as the club comes up for the tip

b. Single Outward Swing
Single Inward Swing

c. Double Outward
Double Inward

Now watch the single outward and inward pendulum swing with tip up. This will be followed by the double outward and inward pendulum swing with tip up, and concluded with the double pendulum swing to one side of the body.

d. Double to One Side

(dissolve)

III. ARM CIRCLES
(fade in)

a. Slow Motion

(close up)

Arm circling movements can be performed in a variety of directions. In the arm circle outward, you start in the upper position, pivot at the shoulder, reach out as far as you can, over on the side and up. Swing in the vertical plane and upward. In the sideward position, be sure to turn the palm downward, otherwise the club will swing out and behind in this way.

b. Single Outward Arm Circle
Single Inward Arm Circle

c. Double Arm Circle Outward
Double Arm Circle Inward

d. Double Arm Circle to Each Side

e. Single Arm Circle Forward & Backward

f. Double Arm Circle to Side of Body

(dissolve)

IV. FOREARM CIRCLES

a. Slow Motion

In the forearm circle, which is a smaller total movement than the previous arm circle, the pivot is at the elbow and the swing is in front of the hips. Keep the elbow close to the body and continue circling outward.

b. Single Outward
Single Inward
Double Outward
Double Inward
Double to One Side

We will now demonstrate a short series of forearm circles; single outward, single inward, double outward, double inward, and double to one side.

e. Single Forward
Single Backward
Double Beside Body

Now forearm circles forward and backward, and double beside the body.

(dissolve)

V. COMBINATION SERIES

(dissolve)

Here is a short combination series for you to analyse. Can you name each movement shown?

VI. HAND CIRCLES

a. Slow Motion

Hand circle exercises offer a great variety of movements, and are particularly effective when included in a club swinging routine.

Slow Motion - Thigh

In the hand circle, the action is mainly in the wrist. The regular grip is used when circling in front of the thigh.

Slow Motion - Chest

When circling in front of the chest the club is extended downward with the knob held in the tips of the fingers.

Slow Motion - Upwards

The same grip is used when circling with the arm extended upwards.

b. Front of Thigh
Front of Chest
Arm Extended Upwards
Front of Thigh

Watch this series now with the music, paying special attention to the grip of the fingers on the club.

c. Arm Extended
Sideways
Rear of Arm
Front of Arm

Hand circles can be performed with the arm extended sideways; the club swinging in rear of the arm and in front of the arm.

d. Side of Shoulder
Behind Shoulder
Outward
Behind Shoulder Inward
Rear of Hips Outward
Double Beside Shoulders
Double Behind Shoulders

Here is another hand circling sequence with the club swinging to the side of the shoulder, outward and inward behind the shoulder, in rear of the hips, with one and two clubs.

(dissolve)

VII. FIGURE EIGHT

a. Slow Motion

Figure eight movements add interest to a rhythmical routine. You will see in the next pattern, that movements here are initiated from the shoulder, as they were in the arm circling patterns.

The figure eight pattern may start with the arm swing forward or backward with one or both arms.

b. Single Figure Eight Forward

Single Figure Eight Backward

c. Single Combined Figure Eight

In the single combined figure eight, the last of the series, you will notice that both arms alternate right and left, over and under the arms. One arm begins upward and forward on one side, completes a full circle and then a full circle on the opposite side of the body. This movement alternates with each arm continuously.

(dissolve)

VIII. BODY WAVE WITH ARM SWING

a. Slow Motion

To execute a body wave, stand with arms extended horizontally in front of the body. Swing arms downward and backward as back and knees flex. Then swing forward and upward again to starting position. Repeat the downward and backward swing, bringing the arms upward from the rear of the body, pressing forward with the knees, hips and chest as the back hyperextends. Finish momentarily in a fully extended position before repeating the movement.

b. Body Wave

(dissolve)

IX. THE SNAKE

a. Slow Motion

The snake movement is next. It is considered one of the more complicated of skills and presents a great challenge to most students.

The snake movement begins with the arm horizontally to the side. Let the club drop and take the reverse position. Bring the club close to the forearm on the outside, bend the elbow bringing the hand close to the body, move the club out in front and throw it out to the side starting position.

b. The Snake	See if you can decipher each movement as the snake is performed to music.
(dissolve)	
X. SIMPLE SERIES	Watch the demonstration of several previously shown movements as they are smoothly fused together in a continuous routine.
(dissolve)	
XI. EXHIBITION SWING WITH DISPLAY CLUBS	In conclusion, Mr. Reuter will perform with clubs he made out of plastic containers. These are fitted together and covered with colorful paper to add interest for display purposes. It is possible to fit small batteries inside each club, so they may be used in a darkened room. As you watch this exhibition, see how many skills you can recognize, and then try them for yourself.
(dissolve)	

(dissolve)

Technical Producer:

Mary I. McLellan, M.A.
Assistant Professor
Wisconsin State University
La Crosse, Wisconsin

Improvizations:

Vicki J. Bunston

Narration

John Jenks, PhD

Photographer:

Sam Donnell

Filmed at WKBT Studios,
La Crosse, Wisconsin

END

SCRIPT - RHYTHMICAL GYMNASTICS USING BALLS

RHYTHMICAL GYMNASTICS USING BALLS

Title

Rhythmical Gymnastics
Using Balls

(dissolve)

with

Nancy Krattiger
Member of Gymnastiques
Wisconsin State University
La Crosse, Wisconsin

(dissolve)

Free Swing
Demonstration

Ball gymnastics have been used for years in the Scandinavian countries as part of the total gymnastic program. It was not until after World War II that the American physical educators became interested in this type of free movement, after observing various groups of gymnasts from different European countries give demonstrations in this country. Little by little the use of small hand apparatus, wuch as balls, hoops, ropes and clubs, has been incorporated into the physical education programs in the schools.

Ball gymnastics, with the large balls (or rhythm ball) originated with Hinrich Modau, and is affectionately referred to as Modau ball gymnastics out of respect for this strong promoter of movement training in Germany.

As you watch the performer performing some of the gymnastic movements common to ball exercises, notice that she is not only moving in time with the music, but that her total body is moving in a rhythmic manner. With each arm swing, there is a soft giving in the knees, which is brought about by the gravitational force which acts upon the body as the arm swings. Notice also that the movement is continuous, each movement flowing smoothly into the next movement. Her total body is taking part in the exercise; the actual positioning of the ball becoming incidental. The initial force which sets the ball in motion originates with a movement in the total body.

(dissolve)

Close up
grip

The ball should be big enough so that it will rest in a cupped hand without being clenched.

As in any ball handling, the fundamental movements are throwing, catching, and bouncing.

Slow motion -
bouncing

In bouncing a ball, the direction and emphasis are controlled through total body movement (as noted by the knee and ankle flexion) with the final push coming from the finger tips. Practice this skill until you have complete control over the ball.

Slow motion - toss

When throwing or tossing the ball, notice that the preparation for the reach or extension is an actual relaxation of the total body. This movement begins by relaxing the hands, elbows, knees, and ankles, keeping the back straight throughout.

The reach or extension is probably the most important of all ball skills. You may want to practice this without the ball first, in order to feel the movement. As the ball leaves the hands, the total body follows the ball upward, stretching from the toes, and following the path of the ball with the eyes. At the height of the flight, reach up for the ball, with the knees and arms straight.

The final lift or push on the ball comes when the ball is just above shoulder height. This may be executed in front or to the side of the body.

When catching the ball, let the body give in to the path of the ball, with the ball sliding into the palm, creating a smooth movement, which flows immediately into the preparation for the next throw.

Practice this skill without music, counting to yourself 1-2-3, 4-5-6 or throw 2-3, catch 2-3.

(dissolve)

I.	<u>BOUNCING, TOSSING AND CATCHING</u>	
	a. Two-handed bounce with various emphasis	In order to become familiar with ball control, try bouncing the ball using varying degrees of strength. Strive toward bouncing and catching the ball without moving the feet too much from their original position.
	b. Two handed bounce and toss	Now combine the toss and bounce into a smooth combination letting the movement come from the total body.
	c. Combined bounce and toss with variations	This simple bounce and toss may be combined in a variety of ways.
	(dissolve)	
II.	<u>SWINGING-TOSSING MOVEMENTS</u>	
	a. Single alternate swing	Notice the total body movement as forward and backward swings are performed.
	b. Single alternate forward and backward toss and catch	Now we will add the toss to the previous exercise with simple variations.
	c. Cross body swing and toss	In the next series, the movements are performed in the frontal plane. Notice the full extension of the entire body at the end of each swing which adds a grace and fullness to each movement.
	d. Center toss and catch, half circle, and shoulder rotation	Many variations in this movement plane add interest to rhythmical ball routines. Notice particularly the last of the series when the action initiates with a shoulder rotation.
III.	<u>SIMPLE SERIES</u>	
	Large shoulder rotation toss bounce under alternate leg figure eight	Watch this simple series and notice how smoothly one movement flows into the next. Can you make up a series and perform it with such ease?
	(dissolve)	

IV. BODY MOVEMENT SKILLS

Many variations can be included by adding various body movements to even the basic ball skills. Note the next series with the body in standing position.

a. Body wave with arm swing

b. Full trunk circle with toss and catch

(dissolve)

c. V-sit roll

d. Long sit - bounce under leg

e. Side knee scale - arm swing

f. Prone lying - roll ball under chest

g. Back lying - sit up with ball roll around body.

(dissolve)

Any change from the normal standing position allows for greater creativity in ball routines. Watch the next series as movements in various sitting, kneeling and lying position are performed. Try to think of other variations as you watch these few examples.

V. ADVANCED SKILLS

Two of the more advanced ball gymnastic skills are the toss behind the shoulders and the spiral.

For the spiral, hold the ball in a wrist grasp with the right hand, swing the arm across the body to the left side, shifting the weight to the left. Bend the elbow carrying the ball in a circle toward the body under the elbow, turning the palm inward and upward. As the ball comes toward the right side of the body, shift the weight back to the right.

Slow motion - spiral

Next, carry the ball to the left over the head, as weight is shifted to the left and the body bends to the left. Continue the circling movement above the head as the body bends backwards. The right arm circles the head and returns to the right side position. Practice this movement without the music until it becomes smooth and continuous.

Spiral

Now watch the spiral with the music.

b. Toss behind shoulders	To toss the ball behind the shoulders, it is important to bend the trunk to the starting side as the arm is swung downward and behind the body. Toss the ball straight upward behind the opposite shoulder, and catch it with the opposite hand, arm fully extended.
Slow motion	
Toss	Now watch this movement with the music as the toss is alternated in back and front of the body.
(dissolve)	
VI. LOCOMOTOR MOVEMENTS	Various locomotor movements may be added to simple ball skills. Watch the waltz balance step with ball toss and catch.
a. Balance waltz with toss and catch	
b. 3-step turn slow motion	The three step turn adds variety and beauty to the already graceful waltz run. In slow motion, if the turn is to the left, the ball in the right hand, crosses low from the right hip in front of the body to a position above the left shoulder. As the body turns, impetus is given as the ball twirls above the head and then comes forward in a regular swing from the shoulder.
(dissolve)	
c. Waltz run with three step turn	Practice this movement in slow motion until you have mastered it and then combine it with the waltz run alternate tossing and catching as shown now;
d. Grapevine step with ball bounce.	Another effective locomotor movement is the grapevine step. This not only helps develop a sense of rhythm and timing, but is useful in demonstrations for changing floor patterns smoothly.
(dissolve)	

VII. PARTNER SKILLS

In ball gymnastics, there are many skills which may be performed with a partner. The first is a simple bouncing series.

a. Bounce to self and partner

b. Arm circle bounce to partner

Adding a backward arm circle adds a variety to the previous exercises.

c. Back-to-back sit - ball exchange

Here is a good exercise for limbering up trunk and upper legs

d. Toss and catch with partner using two balls.

In many partner skills, two balls may be used as shown now with this simple toss and catch.

(dissolve)

VIII. EXHIBITION SWING

Some of the girls in Gymnastiques will combine various rhythmical movements into an exhibition swing. As you watch, notice particularly the flowing transitions used between each movement.

(dissolve)

IX. SOLO EXHIBITION

To conclude this film, Nancy will show some of her own modern gymnastic moves, creatively woven into a graceful composition.

(dissolve)

Gymnastiques Plague

(dissolve)

Technical Producer:

Mary I. McLellan, M. A.
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Wisconsin State University
La Crosse, Wisconsin

Improvizations

Vicki J. Bunston

Narration:

John Jenks, PhD
Director, Mass Communications
Wisconsin State University
La Crosse, Wisconsin

Photographer:

Matt Wadium

"Fascination" by permission of Southern Music Company, New York

Filmed at WKBT Studios,
La Crosse, Wisconsin

END

SCRIPT - RHYTHMICAL GYMNASTICS USING HOOPS

RHYTHMICAL GYMNASTICS USING HOOPS

Title

Rhythmical Gymnastics
Using Hoops

(dissolve)

with
Sandi Laing
Member of Gymnastiques
Wisconsin State University
La Crosse, Wisconsin

(dissolve)

Modern gymnastics for women and girls should be an integral part of every physical education program. The need for movements which are rhythmical, joyful, and feminine, aimed at the improvement of posture, development of strength and endurance, and the attainment of certain skills, are vital for the modern woman of today.

Free Swing
Demonstration

As the girls perform various movements using hoops, notice their ability to coordinate their muscular efforts in a smooth way, so as to attain poise and gracefulness.

As you watch this film, and the various skills and progressions presented, observe that the distinquishing quality of artistic gymnastics is the close relationship of the movements with the music. These movements are meant to be an emotional expression and interpretation of the music.

When this film is completed, you will want to practice many of the skills presented, and interpret them as you feel the movements should be interpreted from your choice of music.

(dissolve)

I. SWINGING MOVEMENTS

a. Pendulum Swing

(dissolve)

While viewing the following swinging movements in various body planes, notice that the movements initiate each time from the shoulder, as shown in the pendulum swing.

The movement with the hoop should be a smooth flowing one, with the arm, leg and body movements coordinated with the hoop movements. That is to say, the actual hoop positioning is an extension of an already complete body movement.

b. Swing and lean

c. Body wave with hoop swing

The following series, swing and lean, and body wave with a hoop swing will further show the totality of movement indicated in modern gymnastics.

(dissolve)

II. TOSSING MOVEMENTS

When executing various tossing movements, initiate the movement from the shoulder, and release the hoop at the end of the swing. When catching the hoop from the toss between the thumb and index finger, give with the total body to produce the relaxation for the following toss.

Slow Motion
Toss and Catch

a. Alternate forward swing and toss

b. Swing and toss to partner

c. Simple Toss

(dissolve)

III. CIRCLING MOVEMENTS

All circling movements start with wrist action. Whether circling in front or rear of the body, one may start with either an inward or outward circling of the hoop.

Slow motion - hoop encircling in front of the body
(close up of hand)

When circling in front of the body, the hoop is gripped with the palm facing forward, and as the hoop circles between the thumb and index finger, the fingers are straightened out. The hoop then circles between the thumb and index finger, and on the palm and back of the hand.

Slow motion - hoop circling behind body	When circling in back of the body, start with the same grip, but after circling starts, turn the hand down, palm to the rear, so the hoop moves behind the arm and body. As circlin continues, the hoop circles around the straight fingers.
Slow motion - changing hoop from one hand to other (close up)	Changing the hoop from one hand to the other during circling should be done as a continuous movement. Place the free hand near the circling hand, putting the little fingers against each other when changing in front of the body .....and the index fingers together for changing in rear of the body.
(dissolve)	
a. Circling	Watch this series now, with the music, paying particular attention to the hand positions.
b. Circling at hip-chest-shoulder-hip	Variations in circling patterns may be performed by changing the level of the circle while swinging in the same body plane.
c. Single, double, triple circles	
(dissolve)	Observe the complete body extension between each circle or series of circles in this next series.
IV. VARIATIONS	Variations in swinging circling movements add interest and challenge to hoop routines. As you watch the following series, see if you can originate additional improvizations, and then try them for yourselves.
a. Alternate circle in front and rear of body	
b. Alternate low and high circle	
c. Figure eight	
(dissolve)	

V. SIMPLE SERIES

Sandi will now put various previous movements together in a smooth routine. Watch the continuity or flow of movement as she moves from one skill to another

(dissolve)

VI. JUMPING MOVEMENTS

Slow motion - jump in out of hoop forward and backward

In jumping movements, when the hoop is swung forward, hold the arms straight as the jump is made into the hoop. When leaving the hoop the arms are bent and then straightened out again. The reverse is true when the hoop is swung backward.

a. Double jump forward and backward

b. Step-hop combination

c. Side jump variations

Various jumping movements will now be shown. As you watch see if you can invent some additional movements involving jumps, hops, skips or leaps.

(dissolve

VII. EXHIBITION SWING

As you evaluate this final exhibition swing by the girls in Gymnastiques, observe the smooth flowing quality in their movements. Whether you are using hoops, balls clubs, or no hand apparatus at all, this rhythmical quality must exist for any movements to be classed as truly modern artistic gymnastics.

(dissolve)

VIII. SOLO EXHIBITION

Sandi will conclude this film with a performance of her own originality. As you watch, observe the variety of movements and the flowing transitions used, all of which are interpretations of the music.

(dissolve)

Gymnastiques plague

(dissolve)

Technical Producer:

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Assistant Professor
Wisconsin State University
La Crosse, Wisconsin

Improvizations:

Vicki J. Bunston

Narration:

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END

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